

XLII.

M E M M O I R S

O F

L I T E R A T U R E.

M O N D A Y , December 25. 1710.

I.

A N E C D O T A Græca, quæ ex MSS. Codicibus nunc primum eruit, Notis & Disquisitionibus auget LUDOVICUS ANTONIUS MURATORIUS Sereniss. Ducis Mutinæ Bibliothecarius. Patavii, Typis Seminarii. 1709.

That is, *A Collection of Greek Pieces, never before printed; publish'd and illustrated with Notes and Dissertations*, by LEWIS ANTONY MURATORI, *Library-Keeper to the Duke of Modena*. Padua, 1709. in 4to. pagg. 392.

M. MURATORI publish'd several Years ago two Volumes of *Latin Pieces*, never before printed. Those Two Volumes will be attended with several others, as soon as the War is over. In the mean time, that Learned Man has thought fit to put out this Collection of *Greek Pieces*, which were never made publick.

I. In the first place, the Reader will find CCXXVIII. Epigrams of St. Gregory Nazianzen. Most of them are taken from a Manuscript of the *Ambrosian Library* at Milan, above Seven Hundred Years old. Others have been communicated to M. Muratori, by M. Bovin Library-Keeper to the King of France, by M. Salvini Professor of the Greek Tongue at Florence, and by the Abbot del Miro, Keeper of the *Vatican Library*. Those Epigrams are not equally beautiful: Some of them were made in Haste, and without any great Labour. Others were not written by St. Gregory Nazianzen, tho' they are ascribed to him. The Editor has illustrated most of those Epigrams with Critical and Historical Notes. There are 135 compos'd in Praise of several Persons deceas'd. Many concern one and the same Person; and there are Fifty upon St. Gregory's Mother. That Father inveighs, in se-

veral Epigrams, against those who broke open the Graves: In others, he exclaims against the *Agapeti* and *Agapeta*, and those who made merry in the Churches of the Martyrs. The other Epigrams concern *Jesus Christ*, and some Virtues and Vices. The following Epigram upon the Death of *Euphemius*, a Learned and Amiable Young Man, appears the most elegant to M. Muratori.

Αἱ Χεῖρες Μόσχοι. τὴν ῥέζομεν; ἔκαστ' ἀγᾶλμα
Χειρῶν ἡμετέρων Εὐφήμιον ἐν μασσέσσιν.
Χαί Μῦσαι χαίτεσσιν' ἐπεὶ φθόνῳ ὄνιν ἀμετρεῖται,
Τόσον ἔχει. Ἡμῖν δ' τὸ δ' ὄρκιον ἔμπροσθεν ἔστω,
Μηκέτ' ἀναστῆσαι τοῖον μασσέσσιν ἀγᾶλμα.

There is in the *Ambrosian Library* a Manuscript of an Anonymous Scholiast upon the Verses of St. Gregory Nazianzen. That Scholiast was never printed. M. Muratori has inserted a Specimen of his Work in Page 208. and the following.

II. The Editor has publish'd out of the same Library, XLV. Epistles of Firmus, Bishop of *Cæsarea* in *Cappadocia*. That Bishop assisted at the Council of *Ephesus* in the Year 431. and died in 439. None of his Works was ever printed before. Tho' these Letters are written in a familiar Style, and contain nothing that is remarkable, they will not be unacceptable to the Lovers of Philology.

III. There are in this Collection Four Letters of Julian the Apostate. In the first, that Emperor desires the Inhabitants of *Alexandria* to send him an Obelisk, that lay upon the Sea-shore, to be set up at *Constantinople*. The Beginning of that Letter had been publish'd by Rigaltius, Petavius, and the Illustrious Baron DE SPANHEIM, lately deceased.

The Second Letter contains an Edict, whereby that Emperor forbids the People to make any Acclamations at his Coming into a Temple. The Third was written to a Painter; and the Fourth to Arsaces, King of *Armenia*, of whom he demands some Succours against the *Persians*, in a very imperious manner. This Letter has been mention'd by Sozomen.

IV. The Editor has inserted in this Collection an Epistle to Dionysius, *de Incarnatione Christi*. Gennadius (*de Scriptor. Eccles. Cap. 2.*) says, it was written by Julius I. Bishop of Rome: But Baronius, Binius, Petavius, and particularly Sirmondus (*in Notis ad Facundum Hermianensem*)

nensum) maintain that it is a spurious Piece, tho' they never saw it. That Letter has been printed from a Manuscript in the *Ambrosian Library*.

This Collection is attended with Four Dissertations, written by the Editor.

1. The first, entitled *de Agapetis*, treats of those Women, who, under pretence of Devotion, lived a scandalous Life with Monks and Ecclesiasticks. The Learned Mr. *Dodwell* has enlarged upon this Subject, in one of his *Dissertationes Cyprianice*.

2. In the Second Dissertation, the Author discourses of the Suppression of the *Agape*, or Feasts that were formerly celebrated in Honour of the Martyrs. He shews, that they were instituted out of Indulgence for the Heathens newly converted to Christianity, who had been used to Sacred Feasts; and that they were afterwards wholly suppress'd, by reason of the Drunkenness and Luxury occasion'd by them. There is, at the End of this Dissertation a judicious Observation, which might be of some Use to the Church of Rome. *Ex his*, says M. *Muratori*, *discimus, ne eos quidem ritus interdum in Ecclesia Dei ferendos esse, qui, tametsi à pietate originem habeant, abusibus tamen nimis contaminantur*.

3. The Third Dissertation runs upon the Custom of Burying the Dead in Churches. The Author undertakes to prove that it was very ancient in the *Eastern Church*, and generally received after the Death of *Constantine the Great*.

4. In the Fourth Dissertation, M. *Muratori* shews, that the abovemention'd Letter to *Dionysius* is falsely ascribed to Pope *Julius I*. He believes that the Heretic *Apollinaris* was the Author of it; wherein he follows the Opinion of *Sirmondus*. He mentions a Piece of *St. Gregory Nyssen*, written against *Apollinaris*; whereby it appears, that the Errors charged upon him by that Father, are to be found in this Letter, almost in the same Words.

M. *Muratori* designs to go on with this Work, and to publish Three other Volumes of *Greek Pieces* never before printed.

II.

A DESCRIPTION of the Great Work, painted in the New Chapel of Versailles, by M. Jouvenet, heretofore Director of the Royal Academy of Painting and Sculpture.

THIS Great Work, which takes up the greatest Part of the Vault, is above the King's Gallery that faces the Altar: The coming down of the Holy Ghost is the Subject of it. To represent that Mystery in a manner suitable to its Greatness, M. *Jouvenet* made use of the most ingenious Contrivances his Art could afford him, without departing from Truth, which ought to be inviolably observed upon such an Occasion.

That Work consists of Two Principal Parts, reunited by the same Spirit, and lighted by a single Light.

In the first, which fills up the large extent of the Vault, he placed in the highest Part the Holy Ghost, under the shape of a Dove, according to custom, and made it his luminous Point to light all the other Objects of the Picture. Several Groups of Angels, who are supposed to attend the Deity, shew by their different Attitudes and Expressions, their Adoration, Respect, and Humility. The Choice of the Draperies and the Variety of their Colours, partaking of the Brightness that proceeds from the Holy Ghost, make the Spectators sensible of the Harmony that is among them.

Tho' a Painter may take a great Latitude as well as a Poet, M. *Jouvenet* has not assign'd any particular Functions to the Angels, having only pitch'd upon those, that might contribute to discover the Greatness of the Mystery. This excellent Artist, far from imitating the great

Liberty of most Painters in this sort of *Glory*, has not represented the Angels discoursing together, or with strain'd Attitudes, to improve the Artifice of a contrasted Design. He was contented with the Expressions just now mention'd, to which he has added the most perfect Ideas of Beauty, that are proper to represent those excellent Creatures which make the Ornament of Heaven.

His great Skill in the Art he professes, enabled him to bestow upon the Clouds an Agitation, which expresses the sudden Noise and Wind, attending the Descent of the Holy Ghost. One of the most difficult things in Painting, is to make the Spectator perceive a Motion in those Objects, that appear fixed to the Eye. To perform such a wonder, a Painter must have recourse to the Variety of Strokes, the Order and Greatness of Masses, the difference of Colours, and the Ingenious Oppositions of Lights and Shades, which striking upon our Eyes, produce that admirable Illusion by their Agreement, and make us perceive a Motion like that of Objects that are really moved: Which may be also practiced upon Clouds, though their Contours are undetermined.

The Light coming down from the Vault through a learned and natural Degradation with fiery Tongues, and discovering a vast Extent between the luminous Point and the Objects lighted by it at the other Extremity, produces a glorious Spectacle, which raises Admiration, inspires Fear, Love and Respect, and heightens the Courage. This has been represented by the Figures placed at the lower end of the Picture, which make up the second Part of it.

A piece of Architecture appears in the middle, representing the inside of the Room where the Apostles met. The Holy Virgin stands in the Center of the Scene. Her Attitude is Great and Noble: It expresses a sedate Transport of Joy, proceeding from the Love of God, with which her Heart was fill'd. Some other Women are placed by her; one of which, in an *Egyptian Dress*, stoops in her Presence.

St. Peter sits upon a Step on the Right Hand of the Virgin: He stretches out one of his Legs, which by the Rules of Opticks and Perspective does so jut out of the Picture, that one can't forbear being surprized at it. But the Painter not contented to make a Figure, that might please the Learned, was besides willing it should contribute to improve his Subject: And therefore he has placed that Saint in a sitting Posture; and yet he seems to rise up to Heaven by the Fervency of his Devotion, as it appears from the holding up of his Head, the joyning of his Hands, and the Quickness of his Looks.

The Figure of *St. John* is another Master-Piece. That Beloved Disciple discovers his great Zeal, by rising at that very Moment to go and proclaim the Wonders he has seen: And to make the Spectators sensible that he leaves the Assembly, that Figure seems to go out of the Picture. Its Motion makes a Contrast with the Sedateness of the heavenly Choir, which gives it a new Degree of Vivacity.

Nothing could be more proper to set off the Vivacity of that Apostle, than the Rapture of a young Woman placed on his Right Hand, kneeling with one Knee, stretching out her Hands, and full of Joy and Admiration. Her Beauty, her Dignity, and the Magnificence of her Cloaths, render the Motions of her Heart the more sensible, because they are more moving when added to the natural Gracefulness of a Person of Quality. That Figure contributes also to the Richness of this Work by its Opposition to the Simplicity of the Apostles; and tho' it improves the Art, it makes no Alteration in the Truth of History. Those Figures are not Episodick, but truly belong to the Subject; since we read in the *Acts of the Apostles*, Chap. I. v. 14. that being gone up into an upper Room, they all continued with one accord in Prayer and Supplication, with the Women, and Mary the Mother of Jesus, and with his Brethren.

The Author of this Work, being willing to discover his great Skill, especially in the Art of Drawing, has placed between the Angle of the Vault, and the foregoing Figure, that of a Disciple, which produces an admirable Effect. The Attitude of this Figure is wholly different from that of the other. 'Tis a bold foreshorten'd Piece: Tho' it takes up but Two Foot and a half, it seems to be Seven Foot high: Which may be of great Use to teach young Painters the Perfection of their Art, and raises the Admiration of the Learned.

There

There is a great Variety throughout this Work. Next to that Disciple, a Woman upon her Knees, lifting up her Arms and her Eyes, implores the Assistance of Grace; and another Disciple sitting by her receives the Fulness of it. Lastly, a half naked Picture has been added here for a greater Variety.

On the other side, and on the left Hand of the Virgin, there is a Disciple upon his Knees, stretching out one of his Arms, with an admirable Attitude.

A venerable old Man, representing St. Andrew, holding up his Arms and his Head, appears behind that Figure in an admirable Rapture mixed with Tenderness: And a Young Boy near him joyns his Hands, and lifts up his Eyes to Heaven as the Fountain of his Happiness. One may observe from these Two Figures, that the Contrast, which appears every where, is taken sometimes from the various Attitudes, and sometimes from the different Ages; sometimes from the Sex, or the Ornament of the Draperies, from the Lights and Shades, and from the Variety of the Design or Expression; as it appears from these Two Figures: The old Man being more sedate than the young Boy, shews in his old Age that he has a greater Experience of the Divine Grace, and is more used to feel the Effects of it.

In the next Place there is a Man sitting upon a Step, and a tall Woman standing in a rich Apparel, who to keep off the Brightness of the Light, holds one Hand before her Eyes: she discovers an Air of Modesty, and appears in a Meditation. Those Two Figures are represented in a kind of *Levantin* Drefs.

But because one may easily think, that the sudden Noise of the Wind, which attended the Descent of the Holy Ghost, fill'd the Minds of some weak Persons with Fear and Terror; the Painter has represented a staggering Figure, held up by a charitable young Boy, which makes a Contrast of Expressions and Attitudes, and at the same time brings into one's Thoughts the Agitation of the Clouds, which is made sensible by the effect it had upon those that were frighted at it.

To shew the principal Operations of the Divine Grace, according to the different Characters of Men, M. *Jouvenet* has placed on the side of the Vault near the Angle, a Man sitting and leaning backwards, holding up his Eyes to Heaven, and wholly taken up with Admiration. A tall Maid appears next to him, in a white Drapery, expressing the Effects of the Divine Love upon an Innocent Soul. In the next Place, there is an Apostle standing, in a Posture of Adoration, which being an Effect of his Knowledge of the Mystery, reunites Two Actions into one.

This gave the Painter occasion to place another Figure next to and lower than the last: It represents a Man sitting and recollecting himself, as if he was meditating upon the wonderful Blessings which God bestows upon Men.

Lastly: Because we read in the *Acts of the Apostles*, that a great Number of Disciples met in the same place,

M. *Jouvenet* has placed behind those principal Figures an indefinite Number of other Figures drawn to the middle of the Body, which are united by the Harmony of the whole Work, and animated with the same Spirit.

If the Spectators are struck with Admiration, it may be said they are no less instructed, whether they consider the Rules of the Art, or the Mystery that is represented. That Picture offers a great and noble Spectacle, whereby the Eyes and the Imagination are agreeably deceived.

Every thing is in Motion by the various Attitudes and Expressions of Colours, by the Distribution of the Light, and a happy Choice of the principal Effects that were produced by the Descent of the Holy Ghost among those few Elect, design'd to make others partake of the Grace bestowed upon them.

The Holy Virgin Crowned with Glory, and the Heavens open'd, shew us what will be the End of our Labours. St. John is setting out to discharge the Duties of his Mission. Charity lends a helping Hand to the weak. Men of all Conditions have a plentiful Share in the same Blessings. The Contempt of worldly Things appears by the Rapture of the Mind fixed upon Heaven; and the Ignorant are enabled to understand the greatest Mysteries.

Some worship the Author of their Happiness; whilst others, recollecting themselves, are wholly intent upon Meditation. Respect, Love, Admiration and Faith, reign in all the Members of that New Church.

A Work consisting of so many Essential Parts of the Art of Painting, I mean the Correction of the Design, a true Expression proper for the Subject, the Variety of Attitudes suited to the Persons that are represented, the Harmony of Colours, and the Distribution of Lights, the Unity of the Groups animated with the same Spirit, and the Vivacity diffused thro' the whole Picture: A Work, that leaves no Room for any Guess; a Work, I say, of this Nature, and those of the other Masters, who had a Hand in beautifying such a Sacred Place, will doubtless transmit to future Ages the Glory, which the famous *Academy of Painting* has acquir'd above all others in Europe, and perhaps in the whole World.

Here I find a proper Occasion of answering an important Objection against the Parallel between Painting and Poetry. Some maintain, that Poetry expresses by Words some General Maxims, which cannot be understood by Figures, that is, by the Design and Colours, which represent only Individual Beings.

But I dare affirm, that an Allegory may attain to that Degree of Perfection in Poetry; and that it becomes an Universal Language, provided it be clear, and that the Bodies pitch'd upon be generally admitted, as the Language of a Country. The Sense of an Allegory will be more or less extended, as it is more or less composed of different Figures; for the Figures are the Words, or the Alphabet of that Discourse. No clearer Instance can be given of it, than the Subject of this Picture.

HELMSTAD.

A Learned Man designs to publish a Collection of Spurious Pieces relating to the Old Testament, in Imitation of the *Codex Apocryphus Novi Testamenti*, publish'd by M. *Fabricius*. That Collection, entitl'd *Codex Apocryphus Veteris Testamenti*, will contain the following Pieces.

A Book presented to Adam by the Angel *Raziel*. The Apocalypse of Adam. The Penitence of Adam. The Genealogy of the Children of Adam. A Treatise concerning Agriculture ascribed to Adam. Another concerning the Virtues of Plants, that goes by the Name of *Abel*. Seven Books ascribed to *Seth*. A Prophecy about the Star that was to appear in the time of the *Messias*. The Astronomy of *Seth*, to be found in the Emperor's Library. A Treatise of *Enos* concerning the manner of calling upon the Name of the Lord. A Treatise shewing how the Sciences ought to be learn'd, ascribed to *Enoch*. His Prophecy. His History, wherein he mentions the

Love of the Angels for the Daughters of Men, and the Birth of the Giants. An Ethiopick Book in the Library of Cardinal *Mazarin*, entitl'd *the Mysteries of Heaven and Earth discover'd*. The Astronomical Treatises fathered upon the same Patriarch. The natural Magick of *Noah*. The Seven Precepts given to his Children. An Ethiopick Book that bears his Name. His last Will, and a Letter publish'd with that supposititious Will. A Geomancy ascribed to that Patriarch, which is in the Emperor's Library. The Prophecy of *Ham*.

A Book of *Abraham* concerning the true Worship of God. His Apocalypse. His Assumption. The Cabbalistical Book, entitl'd *Jetsirah*. The Ladder of *Jacob*. The Inscription of the Altar he set up at *Bethel*. His last Will. The last Will of the 12 Patriarchs. Some Fragments of a Discourse of *Joseph*, full of extravagant Fictions. A Fragment of his Book concerning the Interpretation of Dreams.

Several Books falsely ascribed to *Moses*, viz. The little *Genesis*. The Three secret Chapters of *Genesis*. His Journal. His Apocalypse. His last Will. His Assumption.

His Books of Chymistry and Magick. What remains of a Book of *Jannes and Mambres*, Magicians of *Pharaoh*. A whole Book of Chymistry ascribed to *Miriam* Sister of *Moses*. The Prophecies of *Eldad and Medad*, and of the Seventy Two Senators appointed by *Moses*, to each of which the Rabbins have ascribed a Book.

The Prophecy of *Balaam*. The Book of *Jeshua* interspersed with most absurd Fables by the *Samaritans*. The Enigmatical Epistles of *Solomon*. The Wisdom of *Solomon*, in the Emperor's Library: 'Tis a Book full of Superstitions and Extravagances. The Psalter of *Solomon*, printed by *Lacerda*. His last Will; and some Chymical Books. The pretended Prophecy of *Elijah*. The pretended Prophecies of *Jeremiah* and *Ezekiel*. The Commentaries of *Jeremiah*. A Treatise concerning the Interpretations of Dreams by the Prophet *Daniel*, and the last Vision of that Prophet. The Observations of *Ezra* upon Lucky or Unlucky Days. His Revelation of the Fate of the Roman Empire. &c.

LEIPSIK.

THE following Book has been lately published.

Adami Cortesii Corpus Juris Publici S. Romani Imperii Germanici. Tomus IV. Lipsiæ, 1710. Fol.

This Volume contains, among other Things, an Account of the famous Dispute concerning the Ninth Electorate. In the Year 1692. the late Emperor resolved, with the Consent of the Electors of *Mentz*, *Bavaria*, *Saxony* and *Brandenburg*, to admit *Ernestus Augustus*, Duke of *Brunswick* and *Lunenbourg*, into the Number of the Electors. Whereupon several Difficulties were started by the Electors of *Triers* and *Cologne*, by the Elector *Palatin*, and many Princes of the Empire, viz. the King of *Denmark*, as Duke of *Holstein*, the Bishops of *Wurtsburg* and *Munster*, the Dukes of *Saxony* of the *Ernestin* Line, the Dukes of *Brunswick* and *Lunenbourg*, of the Line of *Wolfembutel*, &c. This Contestation ran upon Two Questions, 1. Whether the Number of the Electors could be increased, without breaking the Laws of the Empire? 2. Whether, in such a Case, the Princes had a Right to give their Votes, as well as the Electors? Those, who denied the first Question, alledged the Treaty of the Peace of *Osnabrug*, (Art. IV. Sect. 9.) importing, That if the House of *Bavaria* should fail, the Eighth Electorate, erected under the Emperor *Ferdinand II.* should be wholly extinct. Besides, they alledged the Preamble of the Golden Bull, wherein the Seven Electors are said to be *Seven Candlesticks, shining in the Unity of the Spirit, by which the Sacred Empire ought to be illuminated.* To which the Catholick Princes added, That the Protestant Religion would get a very great Advantage by it. In Answer to those Objections, it was said, 1. That a Ninth Electorate was not against, but above the Laws of the Empire; and that if it were not lawful to go beyond the Constitutions of the Empire, the Eighth Electorate could not have been admitted. 2. That the new Electorate could not be prejudicial to the Catholick Religion, since the Protestants would have only the Third Part of the Suffrages in the Electoral College. 3. That the Troops, which the House of *Brunswick* offer'd upon those Terms, were necessary to carry on the War against the *Turks*, and for the Safety of the Empire and of all *Christendom*. Those, who maintain'd that the Consent of the whole Empire was requisite in that Affair, went upon this Argument; That the Golden Bull, and the Peace of *Munster* and *Osnabrug*, had been made with the Consent of all the States. It was answer'd, That there are many Things in the Publick Laws, establish'd with a general Consent, which belong only to the Cognizance of the Emperor and the Electoral College. Thus the Princes of the Empire gave their Votes at the Peace of *Osnabrug*, concerning the Calling of Diets; and yet they are appoint-

ed by the Emperor, who acquaints none but the Electors with it. &c. The Ecclesiastical Princes, seeing that the Emperor persisted in his Design, had recourse to the Pope's Authority, and insisted chiefly upon this Argument, That the Church would be in Danger. At last, towards the latter end of the Year 1699. it was decreed, with the unanimous Consent of all the Electors, that a Ninth Electorate should be erected in the Illustrious House of *Brunswick*. The Introduction of the New Elector into the Electoral College, was put off for some Years; because the Princes of the Empire were not fully satisfied: But in the Year 1708. this Affair was brought to a Happy Conclusion.

Dr. *Richters* has put out a Second Edition of his Seasonable Advice to avoid the Plague, and to be cured of it; with an Account of the good Success, which the Remedies prescribed in this Book have lately had in *Prussia*.

HALL.

THE following Book is newly come out.

Disputatio Theologica Animadversiones selectas ex Autoribus probatissimis complectens, ad devias quorundam Opiniones, quibus hodie Ecclesia passim leditur, refellendas. Præside D. Joach. Justo Breithaupt, Abbate Bergenſi Magdeburgico, Regii Conſiſtorii & Theol. Facultatis Seniore. Halæ Magdeburgicæ, literis Orphanotrophei. 1710.

GRONINGEN.

A Publick Disputation concerning the Salts of Metals, has been lately printed.

Disputatio Medico-Chymica Inauguralis de Salibus Metallorum, præsertim Auri & Mercurii, quam pro gradu Doct. summiſſæ in Arte Medica honoribus, & privilegiis ritè ac legitime conſequendus a. d. 20. Sept. 1710. in Choro Templi Acad. publico Eruditorum examini ſubmittit J. Wolfgang Kunſtel, Sereniſſ. Viduæ Ducis Sax. Coburg. Archiater. Groningæ, 1710.

LYONS.

THE Abbot *de Belmond* has writ an Encomium upon the late *M. du Puget*. This Gentleman was a good Philosopher and Mathematician, & no less Famous in France for his Microscopical Discoveries than *M. Leuwenhoek* in Holland. His Two Letters to Father *Lamy*, containing an Account of his Observations in that Kind, are very curious. He has also publish'd some other Letters, wherein one may find the most Curious Things, that can be said upon the Load-Stone, and the Declination of the Needle of a Sea-Compass. His Cabinet was furnish'd with many Curiosities: One of the most remarkable was a Load-stone with Four Poles, admired by every Body. Those Strangers, who visited him in their way through this City, were no less surprized at the Observations they made with his excellent Microscope. *M. du Puget* was none of those Learned Men, who run into Libertinism. He used to say, that 'tis impossible for a Man, who has no Religion, to have a true Probity; and that whoever has not a true Probity, cannot have a true Sense of Religion. His Charity towards the Poor was extraordinary. He maintain'd several Families reduced to great Necessity, whose Condition did not allow them to beg. He died a Bachelor, being almost 80 Years old. He has left his Library, consisting of choice Books, to the little College of the Jesuits. He has divided all his Curiosities among his Friends. *M. de la Vallette*, one of the most beloved, has got his Load-Stones, and his Microscope, which is accounted one of the best in the Kingdom. The Poor have not been forgotten. Besides many Legacies for the Use of Hospitals, he has secured after his Death the Subsistence of some poor Families, which he maintain'd during his Life.